In Recital

Brock Campbell, tuba

Candidate for the Master of Music degree in Applied Music

assisted by

Roger Admiral, piano

Tuesday, February 12, 2002 at 8:00 pm

Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Program

Sonatina for Tuba and Piano, Op. 57 (1991) — Jan Koetsier (b. 1911)
- Allegro
- Tempo di minuetto
- Allegro moderato

Capriccio for Solo Tuba (1980) — Krzysztof Penderecki (b. 1933)

Sonata for Tuba and Piano (1976) — Bruce Broughton (b.1945)
- Allegro Moderato
- Andante Moderato
- Allegro Leggero

Intermission

Three Miniatures for Tuba and Piano (1990) — Anthony Plog (b. 1947)
- Allegro vivace
- Freely
- Allegro vivace

Concerto del Garda (1996) — Elizabeth Raum (b. 1954)
- Moderato grandioso
- Lento
- Allegretto con anima

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Mr Campbell.

Mr Campbell is a recipient of a Beryl Barns Memorial Award (Graduate).

Reception to follow in the Arts Lounge.

Program Notes

JAN KOETSIER Sonatina for Tuba and Piano, Op. 57 (1991)
(b. Amsterdam, Holland, 14 August 1911)
Jan Koetsier studied at the Berlin College of Music and later returned to Amsterdam as a conductor. From there he went in 1950 to Munich, to the Bavarian Radio Symphony Orchestra, obtaining a full professorship at the College of Music there in 1966. Now a freelance composer, he lives in Upper Bavaria.

Sonatina for Tuba and Piano is one of two works for tuba by Koetsier, the other is his *Concertino for Tuba and String Orchestra*, Op. 77 (1978). The *Sonatina* is a lighter work in nature when compared to the *Concertino*. The *Sonatina* features a lyrical first movement, a light second movement in a Minuet style, and recitative like figures in the final movement. All three movements demonstrate rhythmic counterpoint and contrasting articulations between the tuba and piano.

KRZYSZTOF PENDERECKI Capriccio for Solo Tuba (1980)
(b. Debica, Poland, 23 November 1933)
Krzysztof Penderecki is one of the leading composers of Poland, a country very sophisticated in both the composition and performance of contemporary music. He was given violin and piano lessons at an early age and was admitted to the Krakow Conservatory at the age of 18. While studying music, at the same time he studied philosophy, art history, and literary history at the local university. From 1954 Penderecki studied composition at the Krakow State Academy of Music. In 1958 he finished his studies with a diploma and was appointed professor at the Musikhochschule.

Capriccio for Solo Tuba is one of many successful pieces for unaccompanied tuba, is a set of variations on the initial *polacca* theme, a *scherzo*. Written is an aggressive and relentless style, the energy is maintained throughout the piece. The *Capriccio* is a rather conservative piece for Penderecki; that is, it is not an avant-garde piece, nor does it feature any "new" techniques such as multiphonics (singing through the tuba while playing).

BRUCE BROUGHTON Sonata for Tuba and Piano (1976)
(b. Los Angeles, CA, USA, 8 March 1945)
Bruce Broughton is a governor of the Academy of Motion Picture Arts and Sciences. He teaches film composition at the University of Southern California and is a lecturer at the University of California-Los Angeles. His credits include *Honey I Blew Up the Kid, The Rescuers Down Under, Silverado* (the soundtrack of which was nominated for a Grammy), and *Young Sherlock Holmes*. He has won six Emmy awards for his work in television which includes the scores for *Dinosaurs, Tiny Toon Adventures,* and *How the West Was Won.*

His *Sonata for Tuba and Piano* was written for Tommy Johnson, as Los Angeles studio tubist. The first movement begins with an insistent motif in the accompaniment, which is eventually used as a background to the soloist's theme. The tuba avoids playing the accompanying figure - which is used as a unifying device throughout the movement - until the very end, when it is played almost as an afterthought. The second movement was inspired by a trombone piece the composer heard on a brass quintet recital, in which the accompaniment was a series of half-step progressions. The "Aria" title is not entirely serious, but the piece has to played as though it were. The final movement begins with a flurry of activity in the accompaniment, actually a compressed version of the bouncy theme which the tuba will soon play, and the two protagonists drive the piece relentlessly to the end.

ANTHONY PLOG Three Miniatures for Tuba and Piano (1990)
(b. Glendale, CA, USA, 13 November 1947)
Anthony Plog received his music degree from UCLA. Trumpet studies were first with his father (Clifton Plog) and later with Irving Bush, Thomas Stevens, and James Stamp. He has a successful international career as a soloist and has made many recordings. His compositional activities have grown substantially in recent years, and his works are played frequently throughout the world. In 1990 a CD was released which was dedicated to his works for brass (*Anthony Plog - Colors for Brass* with the Summit Brass and the St. Louis Brass Quintet) on Summit Records. Since September 1993 Anthony Plog is Professor of Music at the Musikhochschule in Freiburg, Germany.

Three Miniatures for Tuba and Piano was written for tubist Dan Perantoni. It is intended as a show piece for those characteristics which concert audiences don't normally associate with the tuba, such as virtuoso technical passages and Lyricism in the upper register. Of course, the piece is not simply an exhibition of instrumental capabilities; it is also an ensemble piece for tuba and piano, with both instruments weaving in and out of the musical texture. The first and third movements (both Allegro vivace) are aggressive in style, while the second movement (Freely) is calm and reflective.

ELIZABETH RAUM Concerto del Garda (1996)
(b. Berlin, NH, USA, 13 January 1945)
Elizabeth Raum is active both as an oboist and as a composer. She earned her Bachelor of Music in oboe performance from the Eastman School of Music in 1966 and her Master of Music in composition from the University of Regina in 1985. She currently plays principal oboe in the Regina Symphony Orchestra. She has written for some of the worlds finest artists including Canadian soprano, Tracy Dahl, Swedish trombone virtuoso, Christian Lindberg, American tuba icon, Roger Bobo, Canadian tubist, John Griffiths, New York Philharmonic principal hornist, Philip Myers, and her daughter, Canadian violinist, Erika Raum.

Concerto del Garda was written for Canadian tubist, John Griffiths, a long time friend of the composer. Elizabeth Raum had previously written the *Olmutz Concerto* for trombone which was premiered by trombonist, Christian Lindberg, in 1995. The themes for the *Olmutz Concerto* were derived from incipits of three trombone concertos, since lost, that Raum's husband, Richard, had found in Olomouc, Czechoslovaha. Basing her material on the 2-bar incipits, she created a 3-movement concerto written in the style of the Classical period. When Griffiths heard the *Olmutz Concerto*, he wanted something similar for the tuba - a solo concerto written in the formal and melodic style of an earlier era. He had recently been asked to give a recital at the 1997 International Tuba/Euphonium Conference (ITEC) in Riva del Garda, Italy, and he wanted to premiere a new work by Raum. The title is in honor of that beautiful Italian location.

Raum originally thought of the new work as a sonata for tuba and piano and accordingly wrote a part of equal interest for the piano, but Griffiths felt the three movement work should eventually be orchestrated and he insisted it be called a concerto. When the piece was performed in Italy, it caught the attention of internationally known tuba virtuoso, Roger Bobo. He also felt the work should be orchestrated and offered to premiere it himself for the 1998 ITEC in Minneapolis, Minnesota.